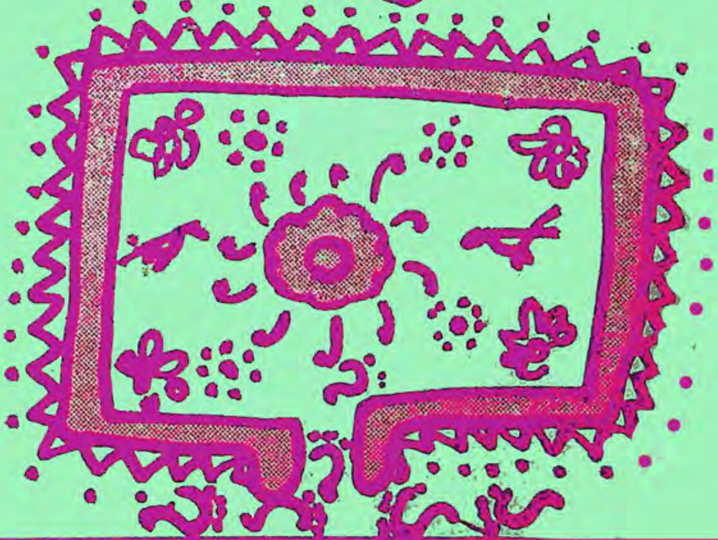
Souvenir

FAB

NATIONAL SEMINAR ON FOLKLORE STUDIES IN INDIA



"FOLKLORE ACADEMY, BHUBANESWAR"

Digitized by PPRACHIN, SOA

NATIONAL SEMINAR
ON
FOLKLORE STUDIES IN INDIA

[A SOUVENIR]

Editor

Dr. (Mrs) Manorama Mahapatra (Biswal)

Organising Committee

Dr. Bhabagrahi Misra
Dr. Banamali Barik
Dr. Manorama Mahapatra (Biswal)
Dr. Anjali Padhi
Ms. Kshirodra Naik
Dr. Dinanath Pathy
Sri Shanti Ranjan Behera

FOLKLORE ACADEMY, BHUBANESWAR

Co-Sponsors

State Resource Centre For Adult Education, Bhubaneswar
Society for Developmental Action, Baripada
Orissa Crafts Council, Bhubaneswar

In Collaboration with

Central Institute of Indian Languages, Mysore

Digitized by PPRACHIN, SOA

EDITORIAL

We have been able to host a "National Seminar on Folklore Studies" in Orissa for the first time. Folklore Academy, Bhubaneswar has been able to create an awareness amongst the young scholars to study folk materials in abundance. Because of various restraints, Orissa has not been able to establish strong Centre for study and analysis of folk materials. We hope to organise regular annual meets for encouraging folklorists to pursue their interests comparable to any other states in Orissa.

We are thankful to the organisations and individuals who have helped us in organising the Seminar. We are happy that Central Institute of Indian Languages (Ministry of HRD) Mysore agreed and approved our request in holding a training programme and workshop on "Theories and Methodologies in Folklore in Indian Context". We hope this Seminar and training programme will influence and inspire Governmental organisations, Universities to develop Folklore as a discipline. I am thankful to the writers for their contributions to the Souvenir.

Dr. Manorama Mahapatra (Biswal)

Digitized by PPRACHIN, SOA

FROM THE CHAIRMAN'S DESK

Dr. Bhabagrahi Misra
Folklore Academy, Bhubaneswar

Towards a Folklore Movement

I have been associated with the study of folklore, both in Orissa, and other parts of the globe for more than thirty years now. Unlike other Indian States, Orissa does not provide any academic programme on Folklore in any of the compartmentalised disciplines of the Universities. Quite a number of young scholars are engaged in the collection and interpretation of folklore data for various purposes. It seems to me that the emphasis in the academia is still on the written tradition, whereas the majority of the population regulate their life according to the experience and expressions of Oral tradition. Unless a nation discovers and documents its Oral tradition, the wishes and aspirations beliefs and world view of the people will not be reflected in our efforts to revitalise the Oral-cultural tradition of a locale-specific milleu or "caltrure-area" nor can be taken into cognizance the mind of people in order to understand and reshape the democratic force in the Indian context.

So a few scholars working in this field with different disciplinary orientation met in Santiniketan in 1987 to form a forum for the study of folklore. And this forum was later designated in the name and style of "Folklore Academy, Bhubaneswar" (FAB). Since its formation, seven scholars have joined FAB as life members. FAB within its limited resources, symposia and participate in training programmes both within and outside the state. FAB has also provided grants to such institutions within and outside the state to conduct either field-studies or training in Folklore Methodology.

We are happy that one of our life members Dr. Anjali Padhi received her Ph.D. Degree from Berhampur University in studying the "Folklore of Khadial", in 1989.

FAB has also provided publication grants toward the publication of *Folksongs of Kalahandi* prepared by one of our life members Dr. Mahendra Ku. Mishra. We also provided grants towards the publication of *Authoring Lives* writtin by Prof. Barbara Krishenblatt-Gimblett of Newyork University. Shortly we will also be publishing cultural conservation : Festival of India Folklife of by Prof. Richard Kurin, Director, Folklife programme, Smithsonian Institute, Washington D.C.

During 1990-91 we completed a Project on "Documentation of Folksongs and FolkDances of Kalahandi" with a grant from the Department of Culture, Ministry of Human Resoures Development, Govt. of India.

So FAB is committed to lunch a movement in Orissa and other parts of India to establish Folklore as a "necessary" and "relevant" discpline in Indian academia, so that we be in a better position to establish the primacy of Oral tradition, as not only a genuine pursuit of knowledge, but to apply such knowledge towards solving problems and issues faced by the elites in over emphasing the tradition and culture.

We feel that democratic institutions and processes have to be vigilant and learn more from the unlettered people—Whether it is proverb or riddle, tales or legends, arts or crafts, medicine or beliefs, music or dance—Whatever has not been documented yet or for which there is no grammar and/or *shastric* injunction. Folklore can then be defined as "wisdom of the people inherited from the Oral

Digitized by PPRACHIN, SOA

tradition", regulate their life style whether through rituals, play, architecture or participation in the electoral process (use of symbols). People (Loka) and their lore (Bidya) needs attention of scholars which can only tell us more about our cultural heritage.

Folklore (Loka Bidya) movement, is only to reemphasise and revitalise peoples mores and beliefs as reflected in and interpreted by the people themselves, whether living in the rural or urban sector. The study of Folklore in otherwards, is the study of the science of living - life as lived by the folks.

FAB, with the collaboration of Central Institution of Indian Languages, Mysore and with the sponsorship of State Resource Centre for Adult Education, Bhubaneswar, Society for Developmental Action (SODA), Baripada and Orissa Crafts Council, Bhubaneswar has organised this National seminar and the Training/workshop programme in understanding the theories and Methodologies in Folklore, relevant for Indian context.

We are happy that scholars from all over India and some from the neighbouring countries have assembled in Bhubaneswar to deliberate on "Folklore studies in India".

FAB hopes that this exccreise from Feb. 8 to Feb. 10, will enable us to launch a vigorous drive to assert ourselves as Vanguards for a "Movement"—to honour and respect the people and their lore, so that 'Our rights to live with dignity" gets due attention from the State. I hope, Folklorists who have assembled in this National Seminar, will rededicate themselves to usher a new era—an era which respects people and their lore (i.e. Loka Bidya). Only than, Folklore Academy Bhubaneswar will feel satisfied that Bhubaneswar is the birth place for a national movement for the study of Folklore.

I am hopeful that young scholars will lead us in this movement, without any fear or favour.

●

Digitized by PPRACHIN, SOA

SNAKE WORSHIP IN ORISSA AND NAGAL CHAUTHI BRATA

Dr. Manorama Mohapatra (Biswal)
Reader in Oriya
R. D. Women's College, Bhubaneswar

Snake worship is not confined to Orissa, or even India. In many other countries of the world, snake, the awful and gracious reptile is an object of worship.

Snake worship has a long history. From the vedic period, till the modern age - snake has been worshipped by Hindus, Jains, Buddhas, Dravidas and other religious communities. The snake has also influenced Indian architecture, sculpture and literature. Instances of snake worship is found in the ruins of Harappa and on the seals and pots at Mahenzodaro, thus providing that, snake worship was also in vogue as far back as in Sindhu civilisation.

References of snake worship are found abundantly in the Mahabharata. According to the writings in the Mahabharata, the snake dynasty (Sarpa bansa) originated from Kadru, wife of saint Kasyap. Janmejaya, son of King Parikshita, started a Yajna to destroy Sarpa bansa.

Besides the Mahabharat, references of snake worship are also found in the Puranas and Jatakas. Hindus believe that snake is an ornament of Lord Shiva. Hence Shiva is also called Nageswar (Lord of the snakes) and Nagabhusan (one whose ornament is snake). It is an age old ritual to keep metal snake, near Shiva Linga, the symbol of Lord Shiva.

According to the Puranas, snake was used as a rope in churning the sea. And it is Nagraj Basuki, king of Patala, who is holding the world on his hood. In Dwapara age, Krishna defeated Kaliya Naga.

In Orissa idols of Naga Kanya (Snake girl) Ardhanaga (an imaginary figure with the head of human being and forso of snake) and Lord Balaram with marking of snake hood are found. Besides, it is learnt from various ancient stone carvings that Maninaga and Maninageswar synonym of Lord Shiva is worshipped since ancient times. It seems that originally snake idols were worshipped at Maninaga Temple, Ranapur and Maninageswar Temple on the bank of Subarnarekha river. Later these idols were turned to Saiba or Sakta (pertaining to Lord Shiva) idols. In the Orissa State Museum one finds many idols with the hood of snake carved in it. Dr. Maity, an eminent historian found two female idols that he determined as the idols of Devi Manasa, the Goddess of snakes. In many places of India lives snakes are worshipped. In West Bengal the worship of Goddess Manasa is fairly worshipped. But in Orissa one finds snake worship only in north-Balasore district. According to Dr. Kunjabihari Das, snake worship is performed on the day of sukla panchami (the fifth day of full moon of Sravana-July-August) to escape from snake biting.

This puja is called Sarpa Devi Jaguli Puja. From the writings of Dr. Maity, it is empirical that Goddess Jaguli is the snake goddess of Buddhist. Says Dr. Maity "The Jaguli seems to be snake goddess Janguli of the Buddhist, who enjoyed wider popularity in the age of Buddhist predominance" *(Historical studies in the cult of Manasa)* P-298.

There is close relationship between snake and sun worship. After analysing the tradition of snake worship around the world Oldham opined "we have seen that the worship of the sun and the

Digitized by PPRACHIN, SOA

serpent was in time past well nigh universal, and that is was already established among some of the enlightened peoples of antiquity of the earliest period of which any history has come down to us". Snake is also used as the rayal insignia of Suryabansi Kings.

It is difficult to pin point the period from which the snake worship is performed in Orissa. It still continues among the Adivasis. Snake is also called Kira. So one can guess that snake worship is associated with Kiratha or Sabara Bansa. And hence it would not be unreasonable to associate snake worship with Sabaradevata Jagannath.

The Snake Charmers of Orissa (Kela Community) divide the snakes into two groups-Jagannath Gotri and Balaram Gotri. Naga Gotris are also found amongst the Adivasis, Fisherman community (Keuta) and in Kshetriyas In the household of Naga Gotri Kshetriyas snake idols made of silver or brass is worshipped. During their marriage ceremony a snake idol is presented to bridegroom.

In many parts of the world snake worship is associated with tree worship. So it will not be wrong to say that the tree worship of the Adivasis is only a slight variation of snake worship. The tree worship still continues in many parts of Orissa.

Lord Baladeva ts considered as the god of Agriculture because he holds the plough. The snake is worshipped as the heralder of rain. And for this, as the Puranas say Lord Indra, the rain god had to fight with snakes. Rain is important for agriculture. So the god of agriculture Lord Baladev is worshipped. In Orissa Sri Baladev is the reigning deity of Kendrapara. On Gahma Purnima, the birth day of Lord Baladev, cows and snakes are worshipped.

According to Pandit Binayak Mishra, markings of snake is slso present on the idol of goddess Biraja. Snake idols, from single hooded to seven hooded, are found in many places of Orissa. In some idols the snakes are found in coital position. Sculpture of beautiful snake girls with human face and torso of snake are found in many places of Orissa.

The Kalahat door of Puri Jagannath temple is sculptured with carving of twin snakes. This type of doors are considered to be auspicious and are found in many temples of Orissa. Snake idols are found in Bhubaneswar and Mukteswar temples, snake carves in Khandagiri and many other places. In the fresco at the Sitabanji in Keonjhar there are pictures of snakes.

It seems that, in the past Bhubaneswar was a famous Naga Pitha (place of worship of snake), as like Mathura many ancient snake idols are discoved in Bhubaneswar. Similarly it is believed that, Khiching, in Mayurbhanj was a famous Naga Pitha. A tenth century snake idol with the Vina in her hands has been discovered at Khiching. This is probably the idol of goddesss Saraswati because in the scripture Saraswati is considered as healer of poison.

Another interesting thing is that there is a striking similarity between a snake god idol discovered at Khiching and another discovered in far-way China. In both the cases a human figure stands under the hood of a snake.

Snake idols are also found in Jeypore, Sambalpur, Udayagiri, Brahmagiri, Cuttack, Ranapur and Banapur. It is believed that snake worshipper was the ruler of Mayurbhanj. They used to worship Astakulanaga. In other places of Orissa too, king worshiping snakes ruled. Unfortunately the historians have not yet studied the dynasties of snake worshipper kings in various places in Orissa.

In the past Chhatia was believed to be famous for snake worship. In Kalahandi district there are three hills whose shape resemble the head, torso and tail of snake. In some temples of Orissa special Pujas are performed for the snakes.

Digitized by PPRACHIN, SOA

In all the sun temples of Orissa including Konark, one finds snake idols. There is a myth that before Kapilendra Dev ascended the throne a snake with unfolded hood stood near his head, when he was sleeping.

Python (Ajagara) is the largest snake found in India and is worshipped in many places including Orissa. In Orissa snake worship has lost its popularity but it is not altogether extinct. In the bratas and parvanas (festivals) of Naga Chouthi, Naga Panchami, Arandhia, Chittou Amabasya, Ananta Brata, the snake worship still continues. In north Orissa, specially in Balasore district there is an interesting Parba called Arandhia. During this day there is no cooking. A new hearth is made previous night and on the next day snake idols made of clay are kept In that hearth and worshipped. On Chittou Amabasya day snakes and even snails are also worshipped. In southern—Orissa Naga Chaturthi festival is observed, with much fun fair. In many house holds Manasa Panchami or Naga Panchami and Ananta Brata are also observed.

The tradition of snake worship in Orissa was there even before the arrival of the Aryas in India. Thus there is a marked culture affinity world wide.

Jagulai Panchami is a famous festival in Puri district. During this festival persons of lower caste make clay snakes, keep it in a bamboo basket and take that basket to the household of the Brahmins. The Brahmins then worship the snakes. The word 'Jagulai' it seems is derived from the word Jagat Gouri. There is another belief that the Buddhist goddess Janguli Devi in a later period was turned to Jagulai. The worship of Sasthi Devi can also be worshipped as a form of snake worship, because historians believe that there is close relationship between goddess Sasthi and snakes.

Thus snake was initially worshipped as Loka Devata before the Aryan period and then was worshipped by Aryas.

The tradition of snake worship in Orissa echoes the Pan-Indian tradition.

This article was read and discussed at the National Seminar (XIth Indian Falklore Congress held during February 12-14, 19 at Santiniketan in collaboration with then Folklore Academy, Calcutta, and C.I.I.L., Mysore.

Digitized by PPRACHIN, SOA

FOLKLORE STUDY IN ORISSA : A SYNOPTIC VIEW

Dr. Mahendra Kumar Misra
Asst. Programme Coordinator
State Resource Centre in Adult Education, Bhubaneswar

Traditional Orissa is rich in Folklore. In comparision to other regions of India, Folklore studies in Orissa have not received due academic support. It's history, heritage and tradition are neglected and no due attention has been given to it.

Orissa has completed more than a century in folklore studies. But its contribution to the field of humanities have not been observed or evaluated by the elites of this State. The short history of Orissan Folklore study is given below for the readers.

John Beams, a British Administrator in Orissa started collecting folklore in 1868. In 1872 he published his article "Orissan Folklore" in Indian Antiquity. Inspired by him many writers collected the varilties of folk oral genres from the society and published in various journals and books. The collection was not ample. The aim of collection was not clear. As such the publications on folklore did not receive attention. However, the antiquity of British Administrators on folklore studies, encouraged the regional writers to look into ones own land culture and folklore.

Prior to Independence, the learned people of India, started to know India from the native point of view. A nationalistic movement emerged out and as such, like the western scholars, Indian scholars started looking into our own society to revitalise the nation with the glory of our heritage. As such Gopal Chandra Praharaj, Fakir Mohan Senapati, Nandakishore Bal-these three eminent writers gave much emphasis on folk Orissa. They incorporated the folk elements in their creative literary works. Fakirmohan, the father of Oriya short story and novel, picked up the folk characters & elements from the villages. Nandakishore Bal applied the folk songs in his creative works. Gopal Chandra Praharaj an essayist, satirist and compiler of BHASAKOSA, employed folk languages, phrases, proverbs and riddles in Oriya literature and then in these three genres of Oriya literature folklore, be in creative form, got impetus recognition.

Utkalmani Pt. Gopabandhu Das, the founder of Satyabadi School in Orissa, the great freedom fighter, gave much emphasis on Oriya folk literature. He picked up the folk elements, legends, myths of the land and created ballads and epics. Following his ideology Pt. Nilakantha, Pt. Godabarish created epics and ballads based on legends of Orissa. Godabarish, through his lyrical ballads owned the heart of Orissa people. His creation became as popular as the folk creation itself. Pt. Nilakanth, on the otherhand, tried to revitalise the cultural heritage through incorporating multifaceted genres of folklore in establishing the distinct culture of Orissa. He studied the folk region and philosophy and tried to show continued interest in the socio-cultural network of the Orissan society, irrespective of folk and urban dichotomy. Thus folklore studies by the Satyabadi School emerged out to support and supplement the national movement. But to find out a distinct cultural identity of Orissa through folk tradition was the main objective of these scholars.

After Independence, study of folklore has initiated Pt. Nilakantha, Laxminarayan Sahu, Mohini Mohan Senapati, Madhusudan Rao. Sri Sahu extensively made his studies in the tribal tracts of Koraput and wrote, *'Hill tribes of Jeypore'*, *'Gandharvika Satadal'*. He also studied the popular folk drama *'Dandanat'*. He was the first president of the Indian Folklore society, Calcutta. Pt. Nilakantha Das did a scientfic study on myths and legends of Orissa adopting comparative study, influenced by the "Search for origin" method. He proved that study of Orissan culture is incomplete without

Digitized by PPRACHIN, SOA

examining it from the living tradition. So for this, he applied folklore as one of his important element in studying Orissan culture.

But as both Nilakantha and Laxminarayan were dedicated socio-political leaders, they could not give proper time for the study of folklore. Thus two great sons of Orissa contributed for folklore qualitatively though not quantitatively in this context. We should not forget the contributions of Sri Chakradhar Mohapatra.

Next comes Dr. Kunja Bihari Das, who first of all compiled almost all the generes of Orissan folklore. His love, dedication, intellectual pursuit established Orissan Folkore academically, exploring them in all dimensions. Dr. Das incorporated folklore as one of the disciplines of literature. The learned people came to know what folklore is.

Dr. Das adopted comparative and descriptive methods. Though in this time, the study of folklore in eastern and western countries, .had advanced (such as morphological analysis, structural analysis, Psychoanafytic studies, contextual studies) he contributed his wholetime in collecting and compiling. From his texts and works, we come to know that he was very well in touch with the modern theories and methods.

During his stay at Shantiniketan, Dr. Das with some young scholars gave a shape to the study of Orissan folklore. Dr. Bhabagrahi Misra is one of them who developed a scientific approach in his study. He, in his work, *Verier Elwin A Pioneer India Anthropologist* has applied the comparative, Psycho-analytic, nationalistic. anthropological methods. Besides his work on Elwin, his articles on Folklore on Orissa claims a high academic pursuit. He has given international exposer to Orissan Folklore through guiding western scholars.

Dr. Prasanna Kumar Misra studied myths & legends of Orissa in his early carrier but left the discipline and established himself as a creative writer.

Dr. Gopinath Mohanty, Dr. L.K. Mohapatra, Dr. Sitakant Mohapatra, Dr. Khageswar Mohapatra have also enriched the study of Orissan folklore. Their works are based mainly on tribal life and culture. Dr. Krushna Ch. Behera, who threw light on "Mogul Tamasa" also deserves special attention.

Now, Syam Sundar Mohapatra, Niladri Bhusan Harichandan, Manoram Mohapatra (Biswal), Kailash Pattanayak, Mahendra Kumar Misra, Nimain Ch. Panda, Dologobinda Bisi, Anjali Padhi, Kunjaban Prusty, Mohan lal Sahoo, Adikanda Mohant, Padmlochan Mohanty, Mihir Kr. Sahoo, Manindra Mohanty, Prakash Pattanayak, Nagendra Nath Mohapatra and others are actively engaged in studying the multifaceted generes of Orissan folklore.

A new generation on folklore studies, from regional to sub-regional basis, have been emerging fat. Though these scholars are not properly trained, they have shown their keen interest in this field. Some of them are Sri Ragunath Rath, Satyapriya Mahalik, Bidyadhar Mishra, Pramsindhu Herna, Premlal Meher, Sailendra Acharya, Bijay Kr. Pradhan and Rajendra Padhi. They should be encouraged through training & orientation programmes. Seminars etc. Minor field collection not the only aim of the study of folklore today, but to find out meaning out of it from the cultural, social and Psychological context.

The scholars of this generation have not inherited the concept of folklore as an independent discipline. The theories, curriculum, methods of collection, compilation, sampling, designing, participatory observations, experimentation, inference and application to meet the current challenges are not known to them. The inter disciplinary approach of folklore, in relation to literature, history, sociology, anthropology, enthnology and ethnography, art and music etc, has not been clearly and comprehensively understood by these people. Hence it becomes difficult on their part to solve any problem.

Folklore studing in Orissa deserves good scholarship for it is rich in all aspects. Govt. and Non-Govt. agencies should come forward to support the cause. ●

Digitized by PPRACHIN, SOA

CREATIVE MYTHS IN RAMAYANA FOLK STORIES

Dr. K. Sreelakshmi
Women's Research Associate
Department of Telugu
Osmania University, Hyderabad

Myth is related to past. It explains the creation of universe, gods, heroes, and their cultural qualities, customs, rituals and beliefs. Myths also deal with the creation of various creatures, as how the animals got their qualities and how a custom or ritual came into existence. Human psychology always searches for a cause and reasoning. This logic gave rise to create different types of myths. We can find human feelings, impulses and fantasies in these myths. Though it is not a fact it will create a strong belief in our mind that once upon a time it had happened. Myths are based on belief and religion.

The aim of this paper is how folk people created the myths of Ramayana to explain the natural qualities of different animals, birds, trees, fruits, Rainbow, and also the recognition of certain tribes and their migration.

Why these Myths were created around Ramayana ? What is the significance of these Myths and how they are useful to promote integration and help to lead a systematic life in the Society.

Folk people mould the story of Ramayana according to their own taste and feelings. Here many myths were created around the story of Ramayana to convince the existence of natural qualities of animals, birds and trees etc —these myths are very interesting for analysis. Let me illustrate a few myths related to animals, birds trees linked with the aspects of Ramayana.

1. **Animal Myth :** Why squirrel has three stripes on its body ? **Answer**, Rama's fingers stripes. Rama planned to construct a bridge with the help of vanara sena to bring back Sita from Lanka. The squirrels voluntarily helped Rama by pouring the sand for construction of the bridge. Rama felt glad and touched the body of squirrel with love and affection and gave three stripes on its body. From that time onwards the stripes are eternal and every squirrel got the stripes as the sign of Rama's fingers.

2. **Second cne is about parrot :** Why parrot say always Rama, Rama. **Answer**, this boon was given to the parrot by Rama. Sita while staying at Ashoka Vana at Lanka, she always chanting her husband name Rama. This was heard by the parrot which was also residing on the branches of the same tree. Hearing the name of Rama the parrot imitated the name of Rama again and again this gave pleasure to Sita. After returning back Ayodhya Sita narrated the incident and asked the parrot for a boon. Parrot has prayed Rama that in future the other parrots in their generation should always chant the name of Rama. Thus blessing of this speaking power was given by Rama to parrot.

There is another myth related to the name of parrot. In Krishna district near Machilipatnam there is a place called Chilakalapudi (parrots village). While searching for Sita Rama arrived in that place. One parrot finding Rama tired offered the fruits to satisfy his hunger. Rama pleased by the hospitality named the place as Chilakalapudi. This is situated 2 kilometres from Machilipatnam.

Digitized by PPRACHIN, SOA

3. Myth to Cuckoo : Why cuckoo got a melodious voice. **Answer,** Rama's blessing. In search of Sita, Rama wandered here and there in the forest. Nobody is there to give the information about Sita. Cuckoo gave the information that she saw a demon was taking Sita to Lanka. Hearing the words he felt glad and gave a blessing to cuckoo that her voice be always melodious.

ANALYSIS : Now I will take the above three Myths for analysis. In the first myth squirrel is the main character for moulding the story around Ramayana. The three finger stripes on its body attracted the folk to create a myth and they wanted to explain the reason for the three stripes. This is a natural phenomena for a squirrel and the natural qualities are climbing and jumping on trees. Even though it helped Rama while constructing the bridge. This is the main point for my analysis.

In our daily life we face many hurdles. If we are in difficulties a man can help to overcome these difficulties in society. We cannot insist anybody for help, that depends upon individual's mentality. If there is no source for any help we will pray god for help (that is our belief). Animals can not help voluntarily. Man can keep some domestic animals by giving training to fulfil his needs. Here squirrels role is reversed. It voluntarily helped the supernatural hero Rama (God) in difficulties. In reality it is impossible. But in folk stories everything is possible. Not only it helped Rama but also got additional scars on its body because of Rama's boon. Usually in folk stories younger ones always dominated the elder ones in qualities as well as in getting success.

Here folk people created a problem to God Rama and solved it by the help of a squirrel. Folk people explained the myth of stripes connecting it to Rama in one context. Though it is connected to Rama later the incident got prominence as a proverb that is (Uduta Bhakti) devotion of squirrel. This proverb is used quite frequently. Use this proverb taking Ramayana into consideration. This myth preaches a moral of helping hand to others in difficulties. By creating this myth they showed squirrel as example to convince our mind.

Help :	Harm :	Reward :	Punishment :
Squirrel		got Stripes	
Parrot		Power of Speech	
Cuckoo		Melodious Voice	

In the second myth parrot got the power of speaking by Rama. This is also a natural quality. We always compare the useful language as it can imitate the human language. This natural quality was linked to Ramayana story by folk to create a myth. In folk Ramayana parrot played an important role. It is a mediator to solve the problems of Rama and Sita. It is a beautiful and a small bird with soft nature. We always compare the beauty of a girl with parrot. Parrot here satisfied Sita by chanting the name of Rama. She gave confidence to Sita while shs was alone and in a frustrative mood. Hearing the words of parrot Sita forgot her difficulties. By doing this favour to Sita she got the additional quality of speaking. This is the central idea of the folk.

In the second version parrot satisfied Rama's hunger by offering fruits. Here the normal needs of a human being were attributed to God. Due to hospitality parrot got another blessing from Rama to their entire generation (the name of a village).

Showing sympathy in difficulties and satisfying the hunger are the two basic needs solved by the parrot. In the first Myth squirrel got the additional stripes in body that is physical. Here parrot got an inner quality, and the cuckoo has got the melodious voice.

Similarly some Myths are created by folk regarding to birds who did harm to Rama.

Digitized by PPRACHIN, SOA

4. Myth of crow : Why crow will see with one eye ? Rama's punishment. In the vanavasa Rama was taking fast sleep on the lap of Sita. A demon named Kakasura in a disguised form of crow did harm to Sita by spilling the blood of her breast with its sharp nose. After getting disturbed Rama woke up and saw the condition of Sita. With anger he threw a piece of grass which he converted it into a powerful arrow. The demon frightened. He asked the help of all Gods. At last Narada advised him to pray Sita who can only help him. Kakasura the crow begged the help of Sita. She obliged and stopped from the power of arrow. While granting pardon Rama informed to Kakasura as that cannot withdraw its power. The arrow has caused damage to one eye of the crow. From that time onwards crow could not see with two eyes.

5. Myth of a crane : Why crane's neck is too long. Lakshmana's punishment. In olden days cranes neck was normal. While searching for Sita, Rama and Lakshmana came across a lake. The crane was eating fishes in that lake. Lakshmana asked the whereabouts of Sita. Though she heard the words she has not responded and pretended a samadhi stage. Lakshmana got angry and pulled the neck of the crane for killing. Later Rama pursuaded Lakshmana not to kill the bird. This incident is the cause for the abnormal shape of the crane.

Above two myths are different compared to the earlier myths. Here the crow and the crane got minus points for their deeds. These two birds intentionally did harm to Sita Lakshmana.

Scientifically the crow has its eyes below the nose. These eyes are not clearly visible. But here folk people created a myth around the crow. Normally no harm is done by a bird until and unless it is provoked. Here Kakasura transformed into a crow to do the harm. Generally we always compare the colour of black and ugliness with crow.

Folk people gave importance to female character in this myth. Though Rama threw the arrow. Sita had the power to resist. Actually crow did harm to Sita.

In the second myth crane did the same mistake by pretending. Here the natural shape of her neck was changed. Usually crane is a cunning bird in folk tales. If anybody pretends meditation, immediately we say "why you are meditating like a crane". Unlike the previous myths these two birds got the punishment for their deeds.

Hence the structure of the two birds is as follows. The same structure is applicable to crane.

STRUCTURE OF THE MYTH CROW AND CRANE

Help : Harm	Reward	Punishment
	Squirrel	Crow
	Parrot	Crane
	Cuckoo	

By summing up these two varieties of Myths it is evident that by doing help to others one will get the reward and doing harm to others one will lose something. Folk people differentiated the good and bad things and consequences through these birds.

Let me illustrate some other myths about trees. Why the Berry tree grow without water. Rama's blessing. Rama and Lakshmana while searching for Sita sat underneath the berry tree and

Digitized by PPRACHIN, SOA

started weeping. Berry tree told that a demon took away Sita to Lanka. She stopped the demon with her branches. But the demon got angry and cut the branches. She also showed the piece of sari of Sita as an evidence. On hearing the news Rama gave blessing to that plant that it can grow any where without water.

Previously we analysed myths of animals and birds. Here it is a tree. Birds and animals can move. Threes cannot move without the help of human being. Here this Berry tree fought with Ravana to save Sita. This is quite an abnormal thing. Normally these berry plants grow everywhere even though there is no water. Here the agricultural aspect related to Berry tree took shape in the form of a myth.

Why the tamarind tree leaves are too small ? Lakshmana's arrows influence. While going for vanavasa Rama and Lakshmana being tired took rest underneath the tamarind tree. Lakshmana woke up in the early morning. He saw Rama and Sita still sleeping. To wake them up he separated the leaves of the tamarind with his arrow which were bigger in size. The sun rays have fallen through that leaves. Sita and Rama woke up. From that time onwards the leaves of the tamarind are too small.

Hence in the above Myth folk people thought why such a huge tree got too small leaves. This type of feeling gave rise to mould a story around the tree. By connecting to Ramayana they created a story to explain the cause for the leaves of the tamarind. This tree helped Sita and Rama by giving shelter and also changing the original shape of leaves. Berry tree faced difficulties by doing help to goddess Sita. Berry tree branches were cut by Ravana and tamarind tree changed the shape of of leaves exaggerated the qualities of Sita.

Why mangoes are not round in shape. Hanuman changed the shape. Hanuman while flying on sky in search of Sita felt hungry. He never saw the mango trees. He ate all the fruits. Finding them sweet while returning he wanted to recognise the tree again. So he changed the mangoes into oval shape.

In the above myth folk people described the behaviour of human nature (that is monkey's behaviour) through the character of Hanuman. Some times we cannot explain the reason for human deeds.

How rainbow was created by Rama's arrow. In the Swayamvara of Sita, Rama lifted the arrow and tried to bend for tying the rope, broke into several pieces and these pieces took the shape as Rainbow in the sky.

Another version of Rainbow is different. After seeing the five ordeals of Sita Rama desperated and with frustration threw the bow in the ground. It broke into seven pieces. The other Gods collected the pieces of the bow and took them on to the sky. In this way the rainbow was created. These two versions are opposite to one another. One describes the heroic deed of Rama and the other explains the frustrative mood. The oral version of folk vary to person and place. This is an example for that. It symbolised the human lite which contains the mixed feelings of joys and sorrows. They explained a philosophical way. The rainbow is a cosmological symbol of the above.

One more myth is interesting about a tribe. How Balasanteu tribe wore a special dress. That is Lakshmana's dress. Lakshmana got a dream (in Uttara Ramayana) that his sister-in-law gave birth to two male children. He wanted to see the children in a disguise. He changed his dress many times. At last he covered the body with old rag and decorated the turban, kept the conch in one hand and went to forest. From that time Balasantu tribe imitated the same dress to earn their livelihood.

Digitized by PPRACHIN, SOA

Hence the tribe got the status and identity with Ramayana story. By comparing their dress with Lakshmana the tribe got recognition. Another interesting myth was caste. Why kapu caste migrated to South. Their own mistake.

In treta yuga kapu caste lived in Ayodhya at the time of Ramas. Aranyavasa people took advantage of innocence of Bharata and did not pay taxes properly. They became rich. After returning from Vanavasa Rama took over the kingdom. He heard the news and wanted to teach a lesson. Later Rama told people to bring pumpkins for the ceremony of Dasaratha. At the same time sent Hanuman to destroy the pumpkin crop. All the monkeys did it. Kapu caste prayed Rama that they could not give pumpkins. As they failed to give the pumpkins they had requested to accept equivalent weight of gold which they had possessed. Rama weighed the gold but the weight of gold was too less. After taking all the gold from the people Rama ordered the kapu caste to leave the kingdom. So the caste migrated to South and became nayaks.

Here asking the pumpkins for ceremony shows our custom particularly in ceremonies and brahmins use these pumpkins in cooking. Another important aspect in this myth was the economical exchange which the king Rama asked gold instead of pumpkins. Folk people imposed punishment through the character of Rama for a certain caste for cheating innocent king Bharatha.

Through the analysis of the above myths created around Ramayana, they explain certain values and they took the various myths related to animals, birds and trees as the tools. Also the stories are connected to Ramayana characters. These myths create a strong impression that the stories were happenned. Whether it is a fact or not is not the question, •but they protect the customs and rituals. Myths are the channels to enhance the social norms and culture. By interpreting various methods we can extract the universal theme and suggest meaning in these myths. This is only an attempt to focus the importance of myth in relation to epic Ramayana.

Reference :

Myths taken from Telugu Janapada Sahityam-Puragadhalu 1983 By Dr. R. Premalatha.

With best compliments from :

LARK BOOKS

SUVARNAREKHA CHAMBERS
BHOUMA NAGAR
BHUBANESWAR-751 001
Phone : 53993, 406404

Digitized by PPRACHIN, SOA

BRIDAL WAILING OF ORIYA WOMEN AS A MECHANISM OF SOCIAL CONTROL

Dr. S. Patel
Reader & Head of Anthropology
B.J.B. College, Bhubaneswar

Even if not derived from formal, institutionalised educational forces, yet "bridal wailing" exists as apart of group's culture. Interestingly, through these wailings, one can note the feelings, attitude judgments, likes and dislikes, that have been instilled through cultural set up. Hence universals are to be sought in the common denominators of such heritage, of natural environmental settings and of socio-cultural ways of life.

There is an anthology of such songs compiled by Sri Chakradhar Mohapatra (1959; Cuttack Publishing Press) classified both region and caste-wise. Right from the beginning of marriage-rites, the bride wails till her departure addressing different persons, kin-wise.

So, naturally question arises, as to how these forms of folklore play a role in transmitting and maintaining the institutions of a culture and enforcing the individuals to conform to them. Moreover how these smooth the social frictions and dissatisfactions and ease the individual in the process of adjustment with the setting and fate. May be the fear of isolation (separation) and the occupational shift might be either admirable or awesome.

But from the view point of its categories, audience participation, attitude of the people and place of occurrence, it seems as an approved outlet for the repression that the same institutions impose on the individual.

STATUS ENVY HYPOTHESIS :

Through this they try to identify and accept the moral values of would-be husband; father-in-law etc.

"To uphold the female identity
I'm to sacrifice my life"

(Maipi Dharama Rakhibi Boli/Mora Amulya Jivana Deuchi Jaali)

At times, they ought to be successful rival with respect to resources that she covets and ought to control, while passing through rite-de-passage.

"Needle is the last step of iron;
So, also my last phase of childhood"

(Chunchitharu Luha Janama Saruchi/Ajithu Mo Jhia Janam Saruchi)

PROCESS OF IDENTIFICATION :

Internalised moral values are a consequence of identification with the parents and the readiness to accept blame is the consequence of the degree of parental identification.

Digitized by PPRACHIN, SOA

"Just as the envy of Ravan on Sita
So is the envy of Father-in-law's house"

Ravan Ahanta Sitaya Thare/Sasughara Bada Moharithare)

PSYCHO ANALYTIC HYPOTHESIS :

This also is paranoia, a defence against sexual anxiety and conflict.

"Oh Father, You've bowed down, where it is degrading to step down on your part"
(Jeunthare Pada Padanta Nanhi/Sehithare Munda Dela Bikei)

ESOTERIC ELEMENT :

Esoteric element of the group are reflected through its bridal-wailings, in the sense that how it interprets itself and how it conceives others to interpret it as well.

"Churning of ocean and of a pond are not equal".
(Samudra Manthile Sina Mile Amruta/Mantanaru Sanga Paithanta; Ebe Gadia Kahinki Khoji Basila/ Kuji Gendatie Sina Paila)

Thus the bridal-wailings can be termed as a powerful mechanism among the Oriya agricultural, patrilocal, monogamous people as conduct-regulating and as a source of sexual anxiety and conflict.

There is no pretention of group's origin or traditional occupation for such traditions. So also, these arise being led by their own ideas, but never for abandoning group association or assuming membership in another group.

However due to modernisation, such bridal-wailings are vanishing gradually, being considered as a nostalgic role.

●

A quality product from Farmers' Cooperative

SUVARNA

PURE EDIBLE OIL

REFINED GROUNDNUT OIL
(1kg pet, 2kg & 5kg polyjar, 15kg tin)

DOUBLE FILTERED GROUNDNUT OIL
(1/2kg and 1kg polypouch)

MUSTARD OIL
(1kg polypouch, 2kg & 5kg polyjar, 15kg tin)

REFINED MUSTARD OIL
(1, 2 & 5 kg jar and 15kg tin)

SO PURE
It's even good for your child

OIL ORISSA
D-2, SAHIDNAGAR, BHUBANESWAR-751 007
Phone : 55317, 56131 TLX : 0675-361 OILS IN

Digitized by PPRACHIN, SOA

Dr. Kunja Bihari Dash : A Pioneer Folklorist of Orissa

Dr. Banamali Barik
Reader in Oriya
Rajdhani College, Bhubaneswar

Dr. Kunja Bihari Dash (1914—), an eminent poet, Novelist & Scholar, needs no introduction to the students of folklore al ever India. His contribution to Orissan folklore is extremely challenging. While looking 50 years back, one can easily imagine the difficulties, a scholar had to face to collect and analyse the materials specially in this field. Due to lack of transport facility, library for scholars, modern electronic devices, one had to work both physically and mentally. However Dr. Dash, in a missionary spirit, had to accept the call of the time, when folklore study was drawing attention of scholars all over India.

According to Dr. Dash, he was first impressed by his mother, who used to sing songs on different occasions in response to rural-cultural traditions. Then he started collection of folksongs sung by his mother. Gradually the work was spread over whole of Orissa. Before Dr. Das came to the field, published works of Gopal Chandra Praharaj, Laxmi Narayan Sahoo and Chakradhar Mohapatra, though considered as mere collections, were some mile stones. Now to him, folklore had become an academic discipline, a study of life and culture of people, a part of his literary career.

In 1946, Dr. Dash joined as the Superintendent of Sanskrit Studies, Orissa and got a unique opportunity to contact the masses. Field study and collection started in full swing. 'PALLI PUSPA' and 'PALLI JHARANA' two collections were published in 1948 and 1950 respectively. In 1950, he joined as Professor of Oriya studies in Visva-Bharati University, Santiniketan. Here, though his movement was restricted, he availed the help and assistance of scholars like Dr. Prabodh Ch. Bagchi. Once Folklore was his personal interest, now it had become an academic persuit. In 1952 'A study of Orissan Folklore' was published with a view to focus Orissa's rich folk-heritage at national and international level. In 1954, he got his Ph.D. Degree for the work 'Oriya Loka Gita O Kahani' (Oriya Folk Songs & Tales). The thesis was published in 1958 and his scholarship was widely acclaimed. For publication of Folk Songs, Tales, Ballads, Riddles etc., volumes after volumes were published credit goes to his single handed effort. To speak honestly he has devoted his whole life for the cause of Orissan Folklore. From days of Santiniketan till today he is the fountain source of inspiration to generations of folklorists of Orissa.

Dr. Dash in his studies. has covered comparative and contextual theories of analysis. Some times he has gone to Sanskrit and Prakrit texts to find out origin of the theme, some times to regional folk-tradition of Hindi, Bengali and Assamese people. In course of his discussion he has also dealt with history of Rajasthani, Gujarati, Marathi, Telugu, Tamil, Kannad and Malayalam folksongs and tales and its relation to Orissa.

Now Dr. K. B. Dash is a living legend in the history of Orissan Folklore studies. Inspite of his volumnous contribution to the field, he has admitted that he has only laid the foundation stone. The real Konark is to be built in future—We are yet to see his dreams come true.

●

Digitized by PPRACHIN, SOA

- **MAY LIKE TO READ**
- A few Publications of poetess **Dr. Manorama Mohapatra (Biswal)** in Oriya.

⁂ THARE KHALI DAKI DELE
(ଥରେ ଖାଲି ଡାକି ଦେଲେ)

⁂ SWATI LAGNA
(ସ୍ୱାତୀ ଲଗ୍ନ)

JANHA RATIRA MUNHA
(ଜହ୍ନ ରାତିର ମୁହଁ)

⁂ SMRUTI, SRABANA O PRATIBIMBA
(ସ୍ମୃତି ଶ୍ରାବଣ ଓ ପ୍ରତିବିମ୍ବ)

⁂ EKLA NAIRA GITA
(ଏକଲା ନଈର ଗୀତ)

⁂ PHULA PHUTA MUHURTA
(ଫୁଲ ଫୁଟା ମୁହୂର୍ତ୍ତ)

⁂ KISALAYA
(କିଶଳୟ)

⁂ BRATATI
(ବ୍ରତତୀ)

KETE KATHA KETE GITA (Children literature)
(କେତେ କଥା କେତେ ଗୀତ)

⁂ AME SABU TIKE PHULA (Children literature)
(ଆମେ ସବୁ ଟିକି ଫୁଲ)

⁂ SWATI LAGNA (Hindi)
ସ୍ୱାତୀ ଲଗ୍ନ (ହିନ୍ଦୀ)

Available At :

⁂ VIDYAPURI, Cuttack

⁂ FRIENDS PUBLISHERS, Cuttack

⁂ ORISSA BOOK STORE, Cuttack

⁂ PRACHI PRAKASHAN, Delhi

⁂ PRITAMPURI
125, Acharya Vihar
Bhubaneswar-751 013
Phone : 53113

Digitized by PPRACHIN, SOA

With best compliments from :

KALYANI PUBLISHERS
JHOLA SAHI, CUTTACK

●

UTKAL BOOK SELLERS & PUBLISHERS FEDERATION
BHUBANESWAR

●

THE BOOK SHOP
ASHOKA MARKET
STATION SQUARE, BHUBANESWAR

●

MAYUR PUBLICATIONS
C-5, LABOUR COLONY
KHARAVELA NAGAR, BHUBANESWAR

●

DAGARO PRESS
KHARAVELA NAGAR, BHUBANESWAR

●

PT. NILAKANTHA SMRUTI SAMITI

Digitized by PPRACHIN, SOA

With best compliments from

DR. MAHENDRA KU. MISHRA
SECRETARY

ADIVASI GABESANA PARISAD

SINAPALI, KALAHANDI
ORISSA

●

Dr Adikand Mohanty
Secretary

Institute of Folk Culture Orissa (IFCO)

CHITRADA, MAYURBHANJA

●

DR. RABINDRA MOHANTY
Registrar

ORISSA SISU SAHITYA GABESANA PARISAD

CHAMPUA

●

DR. BITTU VENKATESWARALU
SECRETARY
A. P. LOCAL COMMITTEE

FOLKLORE SOCIETY OF SOUTH INDIAN LANGUAGES (FOSSILS)

FOLK ARTS DEPARTMENT
TELUGU UNIVERSITY, PUBLIC GARDENS
HYDERABAD-500004

Digitized by PPRACHIN, SOA

FOLK-TALES OF KHARIAR :
A PAN-INDIAN PERSPECTIVE

Dr. Anjali Padhi

Lecturer in Oriya
Kharior College
Khariar, Kalahandi, Orissa
Pin-766107

Folk tale is the mirror of folk-mind. It reflexes the inner-self of human nature. The folk-tales wonderfully give vent to all the pent up feelings of emotional thoughts. In it all the human emotions of love, jealousy, indignation, treachery and ego are portrayed All the completed works of folk-tales—from the *Panchatantra* to *Bruhatkatha* and *Kathasarit*—represent the fancyful imagination of the folk-mind in India. India has an immense reserve of folk-tales. The *trans-temporality* of the origin of folk-tales is a universal phenomenon as much as it is the *temporal context*. Thus, in the context of Indian folk-tales, is also applicable to Narrate and listen to folk-tales was popular medium of leisurely activity in the community halls in rural India. Initially, there were hindrances in the way of popular folk-tales of a particular region getting across to other regions, But with the passage of time, when inter-state relations began, the folk-tales of different language speaking communities started getting Pan-Indian popularity through influences and adoptions. In fact, in a country like India there has been no derth of folk-tales because of the multiplicity in the manners and habits in the socio-economic and cultural distinctiveness of the multiple language-speaking communities. Yet, in spite of these provincial, linguistic, cultural and grographical distinctiveness, these folk-tales appear to have a pan-Indian venear over them. This is so because, the distinctiveness in the manners and habits of the different socio-economic and cultural units in this sub-continent are built upon an intrinsic pan-Indian culture that keeps these differences in a state of undistinguishable unity under the superficial level. In the present article effort has been made to throw light on this aspect as to how this socio-cultural unity finds its reflection even on the folk-tales in India.

For the purpose, two such folk-tales from two different regions—geographically at a very long distance—have been taken for study. One of these folk-tales is collected from the Province of Kerala[1], and the other one is from small town Khariar[2], in the district of Kalahandi, Orissa.

These folk-tales in India are unique in the context of their unity in diversity. European scholars have endeavoured to propound multiple theories towards proper study of folk-tales. But it appears that all these theories, though, can be helpful towards adequate analysis of the folk-tales in the European tradition, fail to do so while it comes to analyse such folk-tales in the Indian tradition. Therefore, I have proposed to take up the socio-cultural & historical approach to analyse the two folk-tales I have taken up for the purpose. I believe this would help in my endeavour to draw up the lines of similarities based upon the socio-cultural background and the differences, if any, on the background of the possible distinctive historical situation.

The two tales, I have taken up for the purpose are : (i) The cruel Daughter-in-law (Kerala) and (ii) The Cruel Mother-in-law (Khariar).[2]

Digitized by PPRACHIN, SOA

The Cruel Daughter-in-Law

The story line up of this folk-tale is as follows :—

Once upon a time, there lived a mother and her son. When the mother became old and weak, she gave in marriage to her son and daughter-in-law was brought home. The son was greatly attached and devoted to his mother and did nothing without consulting her. Even all the household activities were carried out by him only with the consultation of his mother. The daughter-in-law was averse to this blind devotion of her husband to his mother. To win over her husband, therefore, she conspired to poison the relationship between the mother and the son. But all her effort to this effect failed. She then started inadequate feeding to her mother-in-law. She served less and less amount of food to her as a result of which, her mother-in-law became lean and weak.

The mother silently suffered all this cruelity meted out to her by her daughter-in-law. She never let it be known to her son lest it should cause discord between the husband and the wife. She even shed silent tears when no body was around. Thus her sadness went unnoticed for quite some time. One day her son could notice the tears in the eyes of his mother. He was disturbed and he asked the reason why she was weeping. But the mother remained tightlipped as ever. The disgusted husband then asked his wife about his mother's suffering. The cunning wife took this opportunity to fulfil her ambition. She said that his mother wanted to marry again and this was the reason why she was unhappy. This information aroused anger in the son against his mother so much that he took the suggestion of his wife and put her inside a sack and took her to the forest to burn her alive. But he could not set fire to the sack covered to his mother. So he left her like that in the forest and returned home. When asked by his wife, he said that he did as was asked by her. After some time, some cowherd boys went to that part of the forest to herd their cattle. They could listen to the feeble cries of a woman from inside the sack. They opened the mouth of the sack and released the old woman. The mother then wandered about to reach an abandoned temple in the evening where she fell asleep. She woke up from her sleep, late in the night as she heard a band of thieves offering their prayers to the deity of that abandoned temple. She heard them promising to God that half of their booty would be presented as an offering to the deity. Then she saw them moving out of the temple.

At the day-break, sincere to their promise, the band of thieves returned to the temple with the booty looted in their nocturnal errords and presented half of it to the deity as offering and went away. The mother witnessed all this and she was below her breath all these while. Once the thieves disappeared, she quickly rose up and collected the offerings by the thieves—these included a large heap of gold, jewellery and lots of money—and went back to her home. When she arrived home, the daughter-in-law was astonished beyond imagination. She could not even believe her eyes. She thought it to be an apparition. The mother then went to her son and joyfully handed over the money and the jewellery to her son without showing any emotion of reproach or anger for her son. At the sight of this wealth, the daughter-in-law became senselessly greedy and she suggested to her husband that she should be left in the forest inside a sack. But by now the son was already acquainted with the cruel motives of his wife and so, he put her inside a sack and took her to the forest instead and burnt her alive.

The Cruel Mother-in-law (Oriya folk-tale from Khariar)

This Oriya folk-tale collected from Khariar region, a small township in the tribal district of Kalahandi in Orissa has almost similar story to tell as we noticed with the Malayalam story. The story line up of this folk-tale is like this :

Digitized by PPRACHIN, SOA

Once upon a time, there lived a mother and her son in a village. In due course, she gave in marriage to her son and brought home the daughter-in-law. The mother was a jealous and a quarrelsome lady by nature. She could never tolerate any intimacy between her son and her daughter-in-law. From the beginning she started torturing her daughter-in-law, so much so that she did not even allow to take adequate food. The daughter-in-law silently tolerated these atrocities against her and often shed silent tears. Yet the mother-in-law was not satisfied. She thought upon a plan to get rid of her daughter-in-law for good. She said to her son that her daughter-in-law an ominous and a cursed lady and that she must be got rid of so that her son can marry again. The son, devoted to his mother, agrees to her proposal. They thus, plan out to kill the daughter-in-law.

As per the plan, opium was mixed with the evening food and served to the daughter-in-law. Unaware of it, she takes the food after when she falls asleep. In a hurry, the mother and the son took her surreptitiously to the funeral ground to burn her in the darkness of the night. In the funeral ground the pyre was arranged and the daughter-in-law in her sleeping state was placed on it. At this moment they realised that they had forgotten to take match box to lit the fire. No one among the mother and the son intended to leave the other. So both of them together went to fetch the match box. In the meantime suddenly there was rainfall due to which the daughter-in-law ragained her consciousness. She was surprised to find herself on the pyre in the funeral ground, but it took no time for her to realise the matter. She got down the pyre and placed a few large banana trunks on the pyre and covered them with cloth. She then took shelter in a nearby abandoned temple. The mother and the son, then returned with the matchbox and lit fire to the pyre and returned very happily that they had killed the daughter-in-law. The daughter-in-law, on the other hand, saw some thieves apprehending danger left the place in a hurry leaving behind their booty. The daughter-in-law then collected the wealth and returned home. When the husband opened the door and saw his wife, he thought it to be an apparition. But she convinced him with the concocted story that after she was burnt, the God Shiva and the Goddess Parvati resurrected her to life and gave her some wealth. With this she showed him the wealth she had acquired from the temple. This aroused a sense of greed in the mind of the husband. He thought over a plan to treat his mother the same way as his wife was treated so that she too would return with a large sum of wealth. So in the same manner the mother was taken to the funeral ground when she was under the effect of opium. The daughter-in-law did not forget to take the matchbox. She was then burnt. He, then returned home and waited anxiously for his mother to return with wealth. But she did not. Finally, his wife told him everything and the husband realised his mistake and thereafter the husband and the wife lived a happy life.

The above two folk-tales are based on the background of Indian society. Though the first one is a Malayalam folk-tale from Kerala and the latter is an Oriya folk-tale from a lesser known tribal area in the district of Kalahandi, both these folk-tales are built on the social and cultural background of India. Thus one may notice that there is an unity in the motif in both these folk-tales—the motifs being the relationship between the mother-in-law and the daughter-in-law, especially, the elements of dissensions, jealousy and the cruel attempt to kill the other, inherent in such relationship. These elements represent the growing dissensions, discontentment and maladjustment in the joint family system fast in the wane. Such a state of deterioration of the joint family system has been a universal phenomenon in the social life in Indian societies. In such a context, one can well imagine the socio-cultural unity represented through these two folk-tales.

Let us now take into consideration the development and climax in the plot construction of these two folk-tales. Both the stories have revolved around the same three characters. They are the mother, son and the daughter-in-law. The only difference in their characterisations is that while in the

Digitized by PPRACHIN, SOA

Malayalam story the daughter-in-law is dominant and aggresive, in the Oriya story it is the mother who wields dominating power in the family. This difference may be due to the difference in the manners that goes with these two cultural entities.

1) In the Malayalam story, therefore, the daughter-in-law is indifferent and cruel towards her mother-in-law, while in the Oriya story it is the mother-in-law who is unsympathetic and cruel towards her daughter-in-law.

2) In the Malayalam story, the daughter-in-law conspires to create a discord between the mother and the son as she does not tolerate their relationship. Initially she fails in her attempt but finally she succeeds in her attempt with the help of new strategy. In the Oriya story, on the other hand, it is the mother-in-law who always conspires to bring about a hitch in the relationship between her son and daughter-in-law as she too is averse to any such close relationship between the two.

3) In the Malayalam story, the daugter-in-law conspires to get rid of the mother-in-law and as per the plan suggested by her, the husband carries his mother in a sack and leaves her in a forest. But the mother-in-law is rescued and she returns home after acquiring a large wealth left behind by the thieves in an abandoned temple. In the Oriya story, on the other hand, the mother-in-law succeeds in her attempt to get rid of the daughter-in-law. In the collaborated effort with her son, the daughter-in-law is taken to the funeral ground under the effect of opium to be burnt there. But she escaped in the nick of time. The daughter-in-law in turn returns home with a share of wealth from a temple.

4) In the Malayalam story, the mother is rescued from the forest by the cow-herd boys, who come to her & rescue when they listen to her cry from inside the sack. In the Oriya story, on other hand, the daughter-in-law escapes from being burnt, when, after the arrangement of the pyre, the mother and son go in search of match-box and suddenly there is a heavy downpour.

5) In the Malayalam story, under the spell of greed, the daughter-in-law asks her husband to put her mother-in-law in the forest in a sack. But the son by now has realised everything and he takes his wife in a sack to the forest instead and burnt her. In the Oriya story on the other hand, the son is blind with greed and so he alongwith his wife take the mother to the funeral ground and burn her to death.

In the thematic note of these two folk-tales, the dominant there is the cruelty in the relationship between the mother-in-law and the daughter-in-law. The son or the husband plays a role of a fancy doll in the hands of these two. In the context of Indian society the mother-son relationship is inseparable as it is essentially based on the son's total devotion to his mother. The elevated ethical maxims like *'Janani Janmabhumischa Swargadapi Gariyasi'* forms an intrinsic epitomisation in most of the Indian classical epics and puranas like Ramayana and Mahabharata. They too, form an intrinsic and inseparable ethical values in the Indian culture. These traditional cultural values invariably get reflected in the social tenor. So it does not seem unnatural to believe that these cultural values find their expressions through the folk-mind and folk-literature.

Another ethical theme reflected in these folk-tales is based on the maxim 'as you sow, so you reap'. In case of the Malayalam story it is shown in the character of the daughter-in-law while in case of the Oriya story, this is shown in the character of the mother-in-law.

These two folk-tales, at the same time, reflect another common human trait that the suppressed anger and indignation have a volcanic erruption that destroys everything. In case of the Malayalam story, it is the suppressed anger and indignation of the daughter-in-law that ultimately

Digitized by PPRACHIN, SOA

makes her suggest her husband to kill her mother-in-law, while in Oriya story, again it is the suppressed anger of the daughter-in-law that finally kills her mother-in law.

Another important thematic similarity are noticed in these two folk-tales in the episode on the abandoned temple. This theme exemplifies the religious trait of the Indian mind. It is a common trait that, whenever in a critical situation man seeks the help of God. The same idea is concretised through the episodes of the mother-in-law and the daughter-in-law taking shelter in the abandoned temples in the respective folk-tales.

This study, thus, shows that inspite of the multiple difference between the two regions, Kerala and Orissa, the folk-tales demonstrate unique resemblances underlining the fact that under the superficial expressions of differences in the Indian societies, there is an inherent, undistinguishable unity that is based on the intrinsic cultural unity in the diverse manifestation of manners.

REFERENCES :

1) Folk-tales of India, Ed, Brenda E.F. Beck and others Delhi, Motilal Banarasi Das Publisher, 1989, P-140-141.
2) Collected from Mrs. Padmini Joshi, Age 50, Khariar.
3) Islam Mazharul Islam, *Folk-lore, The Pulse of the People*, New Delhi, 1985.
4) Handoo. Jawaharlal, *Folklore, An Introduction*, CIIL, Mysore, 1989.
5) Pattnaik, K., *Lokasahitya Charcha*, Cuttack, 1989.

•

Digitized by PPRACHIN, SOA

ଭୁବନେଶ୍ୱର ନଗର ପାଳିକା ସଂକଳ୍ପ

ଭୁବନେଶ୍ୱର ନଗର ପାଳିକା ଓଡ଼ିଶା ରାଜଧାନୀ ତଥା ସର୍ବ ବୃହତ୍ତ ସହରର ଜନସାଧାରଣଙ୍କର ସାଧାରଣ ଜୀବନ ସଙ୍ଗରେ ଓତଃପ୍ରୋତ ଭାବେ ଜଡ଼ିତ ଓ ନାଗରିକମାନଙ୍କୁ ସମସ୍ତ ମୌଳିକ ସୁବିଧା ଯୋଗାଇ ଦେବାପାଇଁ ସଂକଳ୍ପବଦ୍ଧ । ପୌର ସେବାକୁ ଅଧିକ ଉନ୍ନତ, ତ୍ୱରାନ୍ୱିତ, ଆଦର୍ଶ ଓ ଫଳପ୍ରଦ କରିବାପାଇଁ ନାଗରିକମାନଙ୍କ ଠାରୁ ନିମ୍ନୋକ୍ତ ସହଯୋଗ କାମନା କରୁଅଛୁ ।

୧ । ପରିବେଶ ସୁରକ୍ଷା—ଦେଶର, ଜୀବଜଗତର ସୁରକ୍ଷା ମଇଳା, ଆବର୍ଜନା ସର୍ବସାଧାରଣଙ୍କ ସ୍ଥାନ, ରାସ୍ତାରେ ନପକାଇ ମଇଳା ସ୍ଥାନ (Dustbin & Garbage bin)ରେ ପକାନ୍ତୁ ଏବଂ ନାଳ, ନର୍ଦ୍ଦମା, ସ୍ୱରେଜ ଲାଇନରେ ଅନ୍ୟାନ୍ୟ ଆବର୍ଜନା ତଥା ପଇଡ଼ଚୋପା ପ୍ରଭୃତି ପକାଇ ଏହାକୁ ବନ୍ଦ କରନ୍ତୁ ନାହିଁ ।

୨ । ପୌର ସମ୍ପତ୍ତି ଆପଣଙ୍କର—ଏହାର ରକ୍ଷଣାବେକ୍ଷଣରେ ଆପଣଙ୍କ ସହଯୋଗ ଏକାନ୍ତ କାମ୍ୟ । ସହରର ଆଲୁଅ ବ୍ୟବସ୍ଥା, ପାଣିକଳ ବ୍ୟବସ୍ଥାକୁ ପ୍ରତିହତ କରୁଥିବା ଅସାମାଜିକ ଶକ୍ତି ଗୁଡ଼ିକୁ ଦୃଢ଼ ମୁକାବିଲା କରନ୍ତୁ ।

୩ । ସହରରେ ଅବୈଧ କ୍ୟାବିନ ଓ ଉଠାଦୋକାନ ପକାନ୍ତୁ ନାହିଁ । କିମ୍ବା ରାସ୍ତା ଅବରୋଧ କରି କୌଣସି ବ୍ୟବସାୟ କରନ୍ତୁ ନାହିଁ ; ଏହା ଜନସାଧାରଣଙ୍କର ସ୍ୱାସ୍ଥ୍ୟ ହାନି କରିବା ସଙ୍ଗେ ସଙ୍ଗେ ଯାନବାହାନ ଚଳାଚଳରେ ବ୍ୟାଘାତ ସୃଷ୍ଟି କରୁଛି ।

୪ । ଗୃହ ପାଳିତ ପଶୁମାନଙ୍କୁ ରାସ୍ତାକୁ ଛାଡ଼ନ୍ତୁ ନାହିଁ ।

୫ । ରାସ୍ତା କଡ଼ରେ ମଳତ୍ୟାଗ କରିବା ଆମ ସଂସ୍କୃତିର ପରିପନ୍ଥୀ । ସର୍ବସାଧାରଣଙ୍କ ସେବାରେ ନିୟୋଜିତ ସୁଲଭ ଶୌଚାଳୟର ଉପଯୋଗ କରନ୍ତୁ ।

୬ । ପୌର ସମୃଦ୍ଧି ସେବା ପାଇଁ—ପୌର ସେବା ସମୃଦ୍ଧି ପାଇଁ । ସମସ୍ତ ପୌର ଟିକସ ଠିକ୍ ସମୟରେ ଦେଇ ଏକ ନାଗରିକର କର୍ତ୍ତବ୍ୟ ପାଳନ କରନ୍ତୁ ।

୭ । ନଗରାଂଚଳର ସମସ୍ତ ଜନହିତକର କାର୍ଯ୍ୟରେ ପୌର କର୍ମଚାରୀଙ୍କର ସାହାଯ୍ୟ ଓ ସହଯୋଗ କରନ୍ତୁ ।

୮ । ଆପଣଙ୍କର ସହଯୋଗ ଓ ଆମର କର୍ତ୍ତବ୍ୟ—ଏହି ସହର ଏକ ସର୍ବାଙ୍ଗୀନ ଓ ସର୍ବଶ୍ରେଷ୍ଠ ସହରରେ ପରିଣତ ହେବ ।

ଶ୍ରୀ ପ୍ରଫୁଲ୍ଲ ଚନ୍ଦ୍ର ମିଶ୍ର, ଆଇ.ଏ.ଏସ୍.
ନଗରପାଳ ତଥା ପୁରୀ ଜିଲ୍ଲାପାଳ

ଶ୍ରୀ ଶଶୀଭୂଷଣ ମିଶ୍ର, ଓ.ଏ.ଏସ୍. (I)
ନିର୍ବାହୀ ଅଧିକାରୀ

Digitized by PPRACHIN, SOA

FOLK MUSIC IN TAMILNADU

Dr. (Mrs.) Saraswathi Venugopal

The term Folk Music is loosely applied to cover all traditional or orally transmited music, music that is passed on by ear and performed by memory rather than by the written or printed musical source. [1] Few countries in the world might have developed a system of art music. But all countries including those inhabited by aborigines have developed folk music and folk dance. [2] The common characteristics found in the folk music of all countries are that they are with easy rhythm. Scholars view oral literature as the precursor of written literature so is folk music older than classical music. Folk music, like folk literature has no authors. Since it cannot be defined by any musicologist it could be compared to a wild river which may at anytime be overflown with floods.

Folk music called 'nattu-p-pura-ppattu or 'natoti-p-patal' in Tamil of Villagers. It is the music of the masses.

The function of folk music is primarily entertainment, It is a pleasant type of light music. It just stops with making a superficial and temporary appeal to our emotions. [3]

As viewed by Professor Sambamurthi, a renowned musicologist, the notes in folk music are in most cases sung in a plain, unadorned manner and since the compass of most of the tunes is limited, it is not possible to assign specific ragas.

The ideas conveyed through folk songs are highly suggestive and thought-provoking. There is a famous story about the great Tamil poet Kamban that one evening he heard the man working on a well sweep sing a song and as the sun was disappearing in the western horizon they stopped with the first line, "munki-lilai mele tunkum paninire" (on the leaf of the bamboo, the sleeping dew drops). The poet was highly impressed by this line and was curious to know the second line of the song. He spent the whole night there till the men came for their work in the next morning. They continued to sing the same song, the second line of which

Digitized by PPRACHIN, SOA

·tunkum pannirai Vankum katirone' (The sleeping dew drops disappearing before the sun). On listening to this, Kambar wondered how logical the song was. This kind of song is known as erra-p-pattu'.

The folk songs of Tamilnadu are usually classified into several kinds such as lullabies, children's songs, work songs, marriage songs, festival songs and digges.

A child from its infancy begins to recognize his mother's voice and also to enjoy the music of the lullabies sung for him, by his mother, aunt or grand-mother. The music of lullaby differs from caste to caste and region to region, but they are so melodious that the child stops crying and begins to sleep.

Generally the tune of any folk song will be first sung and then any number of stanzas of a particular kind may be sung in the same tune.

In many of the songs one of the words such as "amama" "appiti-p-potiu" "kanne", etc., will be inserted in order to repeat the first line, Such words add more beauty to the music.

Children, while playing, sing in accordance with the game they play. Children of 5 to 15 years play various games which can be sorted out into different Varieties such as games of very small children, games of teenagers, games of girls, games of boys, and games of children in general.

Music serves as a medicine to a man who works hard physically. There are various kinds of songs such as 'songs while ploughing', transplanting, harvesting, cart drivers' songs, stone lifters' songs ,etc.,

There are several kinds of songs sung in wedding houses at different situations. They may be classified into two. the first one-entertaining, teasing, satirical and rejoicing and the second one—praising. These songs are still alive in some castes of the rural Tamilnadu.

Festivals are so important for every villager that he spends a considerable amount in his earnings for them. Not only they enjoy but also they worship their deities on whom they sing.

Digitized by PPRACHIN, SOA

Music plays an important role in the life of Tamils, there is no wonder in a Tamil woman's lamenting over her dear one's death, with music.

To sum up, folk songs reveal the real feelings and ideas, in other words, the culture of a people.

REFERENCES

1. Dorson, R. M. (Ed), FOLKLORE AND FOLKLIFE. The univ. of Chicago, Chicago, 1972, p. 63
2. Sambamoorthy, P. SOUTH INDIAN MUSIC, BOOK-III, Sixth Edition, The Indian music publishing House, Madras, 1964, p. 225
3. Ibid. p, 226

Department of Tamil Studies,
Madurai Kamaraj University,
Madurai --625021.

In offering our grateful Homage to Pt. Nilakanth Das for his contribution to the study of Orissan Folklore-we invite you to collect

ଲୋକ ସଂସ୍କୃତିରେ ପଣ୍ଡିତ ନୀଳକଣ୍ଠ

ନୀଳକଣ୍ଠ ସ୍ମାରକୀ : ୭ମ ଖଣ୍ଡ

(Pandit Nilakanth : The Folklorist)

by Dr. Mahendra Misra

To know more about Pt. Nilakanth Das (the Freedom Fighter, Poet, Essayist, Statesman) and his Works, kindly contact for the publications.

Er. Madhusudan Das
Gen. Secretary
Nilakanth Smruti Samiti
303, Kharvela Nagar
Bhubaneswar

Digitized by PPRACHIN, SOA

FOLK MEDIA-REACHING OUT TO PEOPLE

Khirod Naik, SRC, Orissa, B B S R

Mass media covering T. V., Radio, Newspapers, seminars and workshops, participatory researches and folk-elite interaction has certainly played an important role to meet the challenges of present, in the field of mass communication. It has developed scientifically to catch up the psychological needs of the people to change their attitude, adopting them into the modern technologies.

But when we take up certain programmes to make them aware with the challenges of time, it sometimes becomes publicity of nature and people feel that they have nothing to do with the implementation of plans of the policy makers.

So a gap between modernity and tradition is felt. We see the traditional mind is reluctant to adopt the modern technologies & ideologies where as the modern policy makers have no linkage with the folk themselves.

Hence an interaction between the two sections is very much needful to bridge the gap. Traditional media should be the base upon which the challanges should be shaped. So an interlink between myth & reality can be made so as to make the traditional society feel that the plans and policies which are implemented for their welfare only.

Traditional media such as folk/oral traditions, folk dances and folk drama, folk art & craft could be regenerated to buildup the present on the basic of the past.

●

Digitized by PPRACHIN, SOA

LIST OF PARTICIPANTS

Anjali Padhi (Dr.)
Deptt of Oriya
Khariar College, Kalahandi

Basab Kr. Mohapatra O. A. S.
Acharya Bihar, Bhubaneswar

Banamali Barik (Dr.)
Reader in Oriya
J. K. B. K. College, Cuttack-3

Baikunth Nath Sethy (Dr.)
Reader in Oriya
Rajdhani College, Bhubaneswar

Bhabagrahi Misra (Dr.)
Chairman, Folklore Academy
C-5, Kharabela Nagar,
Bhubaneswar

Baradakant Misra (Dr.)
Dy. Director, Non-Govt. College
Director of Higher Eduction
Orissa, Bhubaneswar

Basant Kr. Mohanty
SODA, Post Box-16
Baripada

Biswa Ranjan Behera
SODA, Post Box-16
Baripada

Bijay Kr. Rath (Dr.)
Dept. of Archeology
Govt. of Orissa, Bhubaneswar

Biswajit Padhy
Advocate, Bhubaneswar

Braja Das
Directorate of Census
Operation, Bangalore

Binapani Singh (Dr)
Dept. of Oriya, Kandarpur
College, Cuttack

Basant ku. Behera
Junior Engineer
Valuation Organisation
H U D Dept.t Govt. of Orissa,
Bhubaneswar

C. S. Rao
Principal, Craft School
Bhubaneswar

Dulal Chaudhury (Dr.)
Gen. Secy, Folklore Congress
20 A, Central Road
Calcutta-32

Dinanath Pathy (Dr.)
Principal, B. K. College of
Arts & crafts, Bhubaneswar

Giribala Mohanty (Dr)
Reader in Oriya
Govt Women's College
Baripada

H. S. Upadhyay (Dr.)
Dy Director, Institute of Folk
Culture Research
3, Gurudham Road, Varanasi

Indira Subhadardisini Debabandita Chakra
Pandra, Keonjhar

Digitized by PPRACHIN, SOA

Jawaharlal Handoo (Er.)
Folklore unit
Dy Director CIIL, Mysore-6

Kunja Bihari Dash (Er.)
Udayasri, Mahatab Road,
Cuttack

Krushna Deb Upadhyay (Er.)
Director, Institute of Folk
Culture Research
3, Guradham Road
Varanasi

Kumud Ranjan Panigrahi (Er.)
Dept of Oriya, Sambalpur
University, Sambalpur

Kailash Pattanayak (Dr.)
Deptt. of Oriya, Visva Bharati
Shantiniketan

Kamala Kant Bal
Deptt. of History, Govt College,
Rourkela

Khiroda Nayak
Programme Coordinator
State Resource centre for
Adult Edn.
Janasikshya Bhavan,
Bhubaneswar-I

Khageswar Mohapatra (Dr)
Director, Academy of Tribal
Dialect & Culture
Bhubaneswar

K Sreelaxmi (Dr)
Women Research Associate
Deptt. of Telugu
Osmania University
Hyderabad

Lasa Majhi
Udla, Mayurbhanja

Lata Bhol (Dr.)
Principal, Udla Women's
College
Udla, Mayurbhanja

Lalit Patajosi
Staff Correspondent
'Pragativadi' Bhubaneswar

Mahendra Kr. Misra (Dr.)
Asst. Programme Coordinator
SRCAE Janasikhya Bhavan
Bhubaneswar-I

Manindra Mohanty
Deptt. & oriya, C. S. College
Champua, Keonjhar

Manorama Mohapatra (Dr.)
Gen. Secretary, Folklore
Academy, Pritampuri, Acharya
Vihar, Bhubaneswar-7

Mihir Kr. Sahoo (Dr.)
Deptt. of Oriya, Viswa Bharati
Santiniketan

Meghanad Patel
Deptt. of Education
Himachal Pradesh University

Minaketan Dalei
VA-15/2, Unit-2, Bhubaneswar

Nimai Ch. Panda (Dr.)
Deptt of Oriya, Sambalpur
University, Sambalpur

Nabanita Rath
Deptt. of Sociology, Rajdhani
College, Bhubaneswar

Niladri Bhusan Harichandan (Dr.)
Reader in Oriya Viswa Bharati
Santiniketan

Digitized by PPRACHIN, SOA

N. Krishna Kumari (Dr.)
Retd Professor, Dept. of
Telugu Osmania University
Hyderabad

Prasanna Kr. Rathore Dr.)
Asst. Surgeon
Champua Hospital
Keonjhar

Premalata Dash
C/o K. B. Das, Udayapuri,
Mahatab Road, Cuttack

Prasanna Kr. Misra (Dr.)
Reader in Oriya, F.M College,
Balasore

Prafulla Kr. Mohapatra (Colonel)
Plot-I, Bramheswar Bag,
Tankapani Road Bhubaneswar

Pradeep kr. Beuria
Type IV-II/2, Unit-I,
Bhubaneswar

Prem Sindhu Herna
Sinapalli, Koraput

P. B. Gopakumari
Dev. officer, LIC of India
Trichur, Kerala

P. Puthupan
St. Joseph High School
Angamaly, Kerala

Rabi Narayan Senapati I. A.S.
Director, Census
Govt. of Orissa, Bhubaneswar

Rabindra Nath Sahoo
Deptt of Oriya, SCS College
Puri

Radharani Mohapatra (Dr.)
Dept. of Oriya, Satyasai College
for Women, Bhubaneswar

Raghunath Rath
Purunakatak, Phulbani

Rajendra Padhy
Kendua Pada, Via-Baipariguda
Koraput

Radha Krushna Ghadei
Mayur Publications
Kharabela Nagar, Bhubaneswar

Sanat Mitra (Dr.)
Gen. Secretary
Research Institute of Folk
Culture, 60 James Long Sarani
Culcutta-34

Syam Sundar Mohapatra (Dr.)
Vice Chairman Folk lore
Academy,
Reader in Oriya Viswa-
Bharati, Santiniketan.

Saroj Ranjan Das
State Bank of India
Plot 32, Lewis Road
Bhubaneswar

Sarada Prasanna Nayak
Director, SRCAE
Bhubaneswar

Saraju Mohapatra (Dr.)
Plot No. , Bramheswar Bag,
Tankapani Road, Bhubaneswar

Sunanda Singh Routia
Jhirapani, Rourkela

Digitized by PPRACHIN, SOA

Santilata Misra
Dept. of Sanskrit
Ekamra College, Bhubaneswar

Satyapriya Mahalik
Deptt. of Oriya Viswa Bharati
Santiniketan

Sanghamitra Behera
Deptt. of English, Satyasai
College for Women,
Bhubaneswar

Srisha Patel (Dr)
Reader in Anthropology
B. J. B. College, Bhubaneswar

Saumen Sen (Dr.)
Head, Centre for Cultural
Studies NEHU, Shillong

Saraswati Venugopal (Dr.)
Dept of Folklore
School of Tamil Studies
Madurai Kamraj University
Madurai

Reddy Syamla
A 28, University of Hydera-
bad, Gochibowli
Hyderabad-34

Digitized by PPRACHIN, SOA